



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MUSIC.

GLEE AND MADRIGAL SINGING.

No music is more generally acceptable than part-singing. There are many to whom the most rapturous strains of a skilled orchestra are meaningless, who nevertheless are filled with delight by the well-delivered harmonies of a bright glee or chorus. We have scarcely ever met a cultured person who did not derive real enjoyment from vocal music. The cultivation of the voice, therefore, deserves greater attention than has been given it, and should take precedence of the training of the fingers. A child who displays a taste for music is immediately placed at the piano. Though the talent be moderate, it is carefully developed by diligent instruction. If it manifests a taste for singing, no attention is paid to that unless the gift is so marked as to be exceptional. In consequence, many voices which might lend a charm to the household and social circle are silenced by neglect.

The value of vocal culture has not been properly appreciated. It is a mistaken notion that great power of voice is indispensable. It is, of course, for those who intend to make public singing a profession; but such voices are overpowering in an ordinary parlor. The quality of tone is better enjoyed in the family circle than the quantity. Some of the sweetest and most effective voices we have ever heard would have been almost inaudible in a concert hall.

It is with special gratification, therefore, that we have witnessed the impetus given to voice culture by the public performance of glees and madrigals during the past few years. Societies for the rendition of oratorios and the heavier chorals have done much to keep alive the interest in those works; but the fact need not be disguised that the average public is not fond of oratorio, and will not consent to be put to sleep even by a full chorus, upon the expensive terms of admission usually charged. The oratorio has its grand mission, and of this we propose to treat at an early day; but we fear that many excellent people share the feeling of a prominent clergyman who occupied the intermission with an address at a late performance of oratorio in a neighboring city. After a most glowing eulogy upon the oratorio, in which he expressed the most intense and enthusiastic enjoyment in its rendition, he and his entire family left the hall before the commencement of the second part. The influence of his brilliant rhetoric was sorely diminished by his abrupt departure.

Nor are oratorios always the most agreeable practice for singers. They are very trying to the voice, and are also but poorly adapted to the limited numbers which our smaller cities and towns afford. Glees and madrigals, on the contrary, though oftentimes more difficult than the oratorio music, do not so easily weary the singer, but give constant pleasure while they are being acquired. Just now the most pleasing because the most quaint form of singing for mixed chorus is the madrigal. After a Rip Van Winkle sleep of over twenty years, they were revived in this city in 1867 or 1868, by Dr. George Brown, since deceased, who will long be remembered for the organization of one of the best vocal societies of this or any city, and as its successful leader during its first season. He was succeeded by Joseph Mosenthal, under whose skillful conductorship the society attained a very high degree of excellence approximating perfection. The concerts were suspended this season; but we trust the organization will be continued, and the admirable work already accomplished by this society extended with renewed interest and vigor.

The madrigal is the offspring of the sixteenth century, the first that are known having been written in Italy shortly after the year 1500. Webster derives the word from the Italian *mandra*, a flock, or sheepfold; hence madrigal, originally a pastoral song; hence "a little amorous poem, sometimes called a pastoral poem, not confined to the scrupulous regularity of a sonnet or the subtlety of the epigram, but containing some tender and delicate though simple thought." These compositions were written in four, five, and even six or more parts, and great freedom was allowed in their harmonic construction. The fugue was a favorite form, and they abound in many ingenious examples of counterpoint which even Bach might have envied. The object of the composer was to reproduce in music the *spirit* of the poem. The harmonies, therefore, were never so strict and severe as in the masses or chants. The composer gave free rein to his fancy, and while not transgressing the rules of harmony, constantly indulged in quaint conceits and prepared frequent musical surprises for his hearers.

Adrian Willaert, if not the inventor of the madrigal, was the first to give it its artistic form, and nearly all composers of note of that period were writers of madrigals. There were among the Italians Cyprian de Rore, Constanzo Porta, Constanzo Festa, Verdelot, Arcadelt, Palestrina, Orlandus Lassus, Orazio Vecchi, the Prince of Venossa, and Luca Marenzio. When transplanted from Italy to England about the year 1583, the madrigal flourished more vigorously than on its native soil. Though at first sung in Italian, they were soon written in English, and English composers excelled the Italian in the ingenuity and brilliancy which they displayed. Queen Elizabeth became the special patron of the new form, and the number is great of madrigals which were addressed to her. Shakespeare has introduced a madrigal into the "Merry Wives of Windsor," where he makes Sir Hugh Evans say:

"To shallow rivers by whose falls,
Melodious birds sing madrigals,
There we will make our beds of roses,
And a thousand vagrant posies."

Of English composers, Morley, Weelkes, Dowe and Wilbye, Cobbold, Byrd, Farmer, Ford, and Walmisley, are among the most prominent. Weelkes and Morley are the best known, both having published collections of madrigals, the first in 1597, following it with many more compositions of like character. The following from Morley's work gives, in quaint terms, an account of the esteem in which madrigals were held in his day:

"As for the Musick, it is next unto the Motette, the most Artificial and to Men of Understanding, most Delightfull. If, ther-fore, you will compose in this kinde, you must possess yourself with an Amorous Humour, (for in no composition shall you prove admirable, except you put on and possess yourself wholly with that Vaine wherein you compose,) so that you may in your musick be Wavering like the Winde, sometimes Wanton, sometimes Drouping, sometimes Grave and stedy, otherwiles Effeminate; you may maintayne Poynts, and Revert them, use Triplices, and show the

utmost of your variety, and the more variety you show the better shall you please. In this kinde our age excelleth; so that if you would imitate enny, I would appoint you these for Guides: Alfonso Tirrabosco, for deep skill: Luca Marenzio, for good Air and fine Invention; Horatio Vacchi, Stephano Venturi, Ruggiero Giounelli and John Croce; with divers others who are verie good, but not so good as these."

Morley's collection comprised compositions by twenty of the leading composers. It is styled the "Triumph of Oriana." Each madrigal bore as its motto, "Long live Oriana!" the term applied to England's "virgin" Queen Elizabeth.

The conceits of some of the madrigals are very amusing. The following is attributed both to Morley and to Farmer:

"Fair Phillis I saw sitting all alone,
Feeding her flock near to the mountain's side;
The shepherd knew not whither she was gone,
But after his lover Amyntas hied.
Up and down he wandered while she was missing,
But when he found her, O, then they fell a-kissing."

Love was, of course, the principal and almost invariable theme. The next is one of the most graceful of Morley's, and was composed in 1595:

"Now is the month of Maying,
When merry lads are playing,
Fa la la.
Each with his bonny lass,
A-dancing on the grass,
Fa la la."

The Spring, clad all in gladness,
Doth laugh at Winter's sadness,
Fa la la.
And to the bagpipes' sound,
The nymphs tread out their ground.
Fa la la."

Fie, then! why sit we musing,
Youth's sweet delights refusing?
Fa la la.
Say, dainty nymphs, and speak
Shall we play barley-break?
Fa la la."

A very interesting study in vocal harmony is the composition in parts for two men's voices to the following words. George Hayden, the composer, was organist of the church of St. Mary Magdalen, Bermondsey, and this was written about 1723:

"As I saw fair Chlora walk alone,
The feathered snow came softly down,
As Jove descending from his tower,
To woo her in a silver shower.
The wanton snow flew to her breast,
Like little birds into their nest:
But being overcome with whiteness there,
For grief dissolved into a tear:
Thence falling down her garment hem
To deck her, froze into a gem."

The madrigal, as before stated, was written in from two to seven parts, though in five or six parts was the most common form.

We can call attention to but one of the Italian school. Constantine Festa, the composer, is described as the "most able contrapuntist of Italy during this early period, and if Palestrina and Constantius Porta be excepted, of any period anterior to the time of Carissimi." This madrigal was composed about 1541, and appeared in the third book of Arkadelt's madrigals, published in Venice in that year:

"Down in a flow'ry vale, all on a summer morning,
Phillis I spied, fair Nature's self adorning;
Swiftly on wings of love I flew to meet her;
Coldly she welcomed me, when I did greet her."

I warbled thus my ditty:
'O Shepherdess, have pity!
And hear a faithful lover
His passion true discover.
Ah! why art thou to me so cruel?
Then straight replied my jewel:

'If gold thou hast, fond youth, 'twill speed thy suing;
But if thy purse be empty, come not to me a-wooing!

Soon, as I careless strayed, fond youth, with eyes averted,
Phillis I met, by all the swains deserted:
Swift she, though late so coy, then flew to meet me;
My back I turned, all deaf to her entreaty.

She warbled thus her ditty
'O Shepherd, now have pity!
And to your faithful lover
Your passion true discover.'
Then did I cold and haughty view her,
And thus replied unto her:

'The love that's won by gold will prove undoing,
So, since my purse is empty, I'll go no more a-wooing.'

The madrigal should always be sung without accompaniment.

At present the only prominent glee and madrigal society in active operation in this vicinity is the Glee and Madrigal Society of Brooklyn, of which Mr. Joseph P. Holbrook is president, and Mr. Michael H. Cross, of Philadelphia, the conductor. The singers number about forty only, but additions are made as fast as the right kind of material can be secured. There should be a similar society in every city or town of any pretensions to musical taste. Indeed, every village might have at least its quartet or small choir. In the days of Queen Elizabeth it was considered a disgrace if educated people were not acquainted with music nor able to sing by note. "In the "Introduction to Practical Music," a work by Morley, which is given in dialogue form, the scholar is made to say:

"Supper being ended, and musicke books, according to the custome, being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing; but when, after many excuses, I protested unfainely that I could not, everie one began to wonder; yea; some whispered to others demanding how I was brought up. So that, upon shame of mine ignorance, I goe now to seek out mine old friende, Master Gnorimus, to make myself his scholler."

If it was a disgrace then not to know how to sing, what shall we say of those in our day, who, knowing how to sing, evade singing by all manner of foolish excuses? If you have a voice, don't "go West," but join a society or a social glee club, and exercise it at home.

Inasmuch as few music publishers have taken special interest in the reproduction of the old madrigals, it will not be out of place to mention here that William A. Pond & Co., of this city, reprinted a large number in sheet form. The music is of itself a very interesting study to the harmonist, and will repay careful examination.

ART.

THE AMERICAN SOCIETY OF PAINTERS IN WATER COLORS.

THE recent largest exhibition ever presented to the public, by this growing society, is on many accounts the most remarkable art-event of the day. That this beautiful class of work is interesting a larger number of our American artists than ever before, plainly appears from the new names which at each annual exhibition are added to the "paper-stainers," as Ruskin contemptuously calls them. Nothing so manifests the essential vigor and freedom of American artists from technical mechanism, and "manner," as the ease and power with which they drop the oil, and mix their thoughts with the purest natural element. Indeed, so successful have some of our native artists proved in the lighter and daintier art, that they will hardly ever soil their fingers with the oils again. The most striking general fact, evident from even a cursory view of the exhibition as a whole, is this, that in comparison with the average of European water-color art, even in *genre* and architecture, the American artists appear to a great advantage. Of course the different civilization and social life of Europe appear not only in their local subjects, but in their very modes of understanding and treating foreign themes. But for the management of grand themes in landscape, and the best presentations of the heart-stirring and the tender in sentiment, the American artists have already risen to the place of power. Ask any candid critic, which are the subjects best worth painting and most successfully accomplished, and in by far the greater number of cases he will select the American works. It is interesting to study the variations of style and tone which are exhibited in the work of our best known familiars—so different from their characteristics in oil as to be scarcely recognizable. R. Swain Gifford, for instance, will hardly be known by his best friends, for it seems that in the Orient he has entered a new world of golden and purple-hued romance, which has aroused him to a new life. William T. Richards maintains his proud pre-eminence, whether he dissolves his genius in water or in oil. As the American artist, who can handle any visible theme, in earth or sky or sea, with the grandest power, and who does nothing carelessly or meanly, he still deserves our homage and our pride.

There is an element of self-respect in our artists which is more admirable than any other, and it is this: they do not peddle and hawk their crude and sketchy bits and scraps, and call them pictures, as though any thing they could touch was turned at once to gold. No American artist who intends to compose a pictorial theme will save all his pieces and patches and sell them separately, and then the general work itself. As for the model painters, and "lay-figurers:" any American artist would be ashamed of having only one subject, so that even in a single collection the same faces would be several times repeated. There are some European artists whose names immediately suggest some, alas! too familiar subject, and you no sooner think of him than your mind immediately composes the picture. Take, for instance, Fichel, the most audacious of all the modelists. Think of Rudaux; and his sweet-faced maiden and the whiskered man rise immediately whenever you wish. Then Plassan; and even the exquisite Boutibonne has made his three handsome models famous from the Alpine passes to the salons of Paris. Indeed, as a rule, the European figure-painters are but theatrical portrait-painters and costumers. If it be asked whether painting from nature is not true art, we answer, Yes! but, Who is Nature? is the next question. We always imagined that lady to be a respectable female of at least average pretensions to personal beauty; but if *these are the lady*, we are mistaken, and so is everybody. Now a fair criticism of the achievements of water-color art must be based upon a recognition of the peculiar technical difficulties in the management of colors. Every artist knows, that to produce a particular effect in water colors is far more difficult than to do so in oil. The reason is simple. Oil colors are usually solid body mineral colors, and the light shades will generally "cover" the darker, so that foregrounds can be painted in the usual way after the background and solid tints are worked in. In water colors, purely so called, that is, "wash colors," this rule of execution is nearly reversed. The light colors will not cover, except in tube colors, or "distemper" colors. So the effects have to be worked in *behind* the prominent lights, and foreground; and the more prominent the fore-objects presented in light colors and delicate forms, the more difficult the work. Take, as a problem, the subject of a rose bush, against a dark ground, say a wall, or a grassy bank. Here the subject in wash colors must be carefully outlined, and the groundwork, or any other objects behind the bush, must be worked in with great delicacy around and behind the prominent object. Any artist knows that in oil several rose leaves could be laid on, while one could be "cut in" in water colors.

We will now look at some of the characteristic and striking works in the exhibition, by no means including all the best, or even a considerable part of the best, but the remarkable typical works. As they lately hung on the walls of the Brooklyn Art Association grand gallery, the general effect of the whole collection was very beautiful—much more striking than when divided between the four galleries and the corridor of the National Academy of Design in New York City. As they were exhibited in the metropolis, there were a few remarkable English pictures of the old school, which were absent later. Of course there are always some pictures in a collection, which please from some association; and then criticism is superfluous and offensive. If we think an artist has painted a theme touching and tender as well as he could, for the sake of the subject or his memory of it, we are disposed to bate the critical spirit, and sympathize with the theme if we can. Now, taking the subjects as lately arranged, and dealing with them as of the present.

No. 1, instead of being a dummy as is usual with "number ones," is a most exquisitely finished woody landscape, penciled by W. T. Richards. No. 12, "The Rest," is a flock of sheep and lambs, which seems to redeem the early promise of C. Bispham, which many of his admirers feared was to be protested. No. 13, a "sketch in black and white," shows the outlines of two boys sprawling on the grass and looking at a girl sitting near by; and how little it takes to make a picture, treated by a master hand, is well illustrated.

A large penciling by Verbœckhoven is 55, showing a flock of